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COMMODE AND MIRROR BY SUE AND MARE
LACQUERED BY VERA
CANDELABRA BY JENSEN, VASE BY HENNING

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BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
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CONTENTS

	PAGE
CHINESE PAINTINGS ON EXHIBITION	242
A FIFTEENTH-CENTURY ITALIAN PANEL	242
MODERN DECORATIVE ARTS	244
CHINESE TOMB FIGURES	247
THE ALDINE HYPNEROTOMACHIA POLI- PHIL OF 1499	249
ATHENIAN POTTERY: RECENT ACCESSIONS	253
ACCESSIONS AND NOTES	257
Membership—The Staff—Christmas Gifts—Copies of the Thermos Metopes— A Gift of Philippine Embroidery— A Valuable Gift for the Library—An Inscribed Prayer Rug	
LIST OF ACCESSIONS AND LOANS	259
DONORS OF BOOKS AND PRINTS	263
CALENDAR OF LECTURES	263

CHINESE PAINTINGS ON
EXHIBITION

A SELECTION of the Chinese paintings owned by the Museum has been put on exhibition in Room H11; together with the Chinese pictures shown in the other rooms of the Far Eastern Department, this puts on view a much larger number than usual. Amongst these are the two paintings acquired lately and described in the July BULLETIN.

A FIFTEENTH-CENTURY
ITALIAN PANEL

THE picture¹ has for subject the legend of Saint Thomas Aquinas which tells how the Saint was aided by Saints Peter and Paul in the interpretation of an obscure text in Isaiah. It shows the pink walls of a building with various openings—two arched doors below and a window above. Inside of the arches one can see a library with open books ranged on a shelf. At the left Saint Thomas, in the habit of his order, the Dominicans, is entering the library.

¹Tempera on wood; H. 17 in. W. 13 in. Purchase, Fletcher Fund, 1923. Gallery 30.

At the window above he is seen searching in a book, and he appears again in the principal scene, within the archway at the right, where he is seated between Peter and Paul back of a reading desk. Before him on the desk is an open book which Saint Paul is expounding, telling off the items of his argument on the fingers of his left hand. Saint Peter holds his key upright on the desk and seems to reiterate what Saint Paul is saying. Saint Thomas, between them, listens in astonishment.

It is a striking little picture of an unusual subject, and treated in the lively and realistic manner which the Florentine artists, Donatello, Masaccio, Uccello, Castagno, and the others, introduced into Italian painting. The types of the figures and the handling of the pigment, rather heavy and opaque for tempera, are peculiar. The first impression is that the artist should be readily identifiable. Longer consideration, however, is apt to induce uncertainties, and all this article attempts is to connect our panel with three known and catalogued paintings which the writer believes to be by the same hand, and to quote the judgments and opinions of the authorities in regard to them.

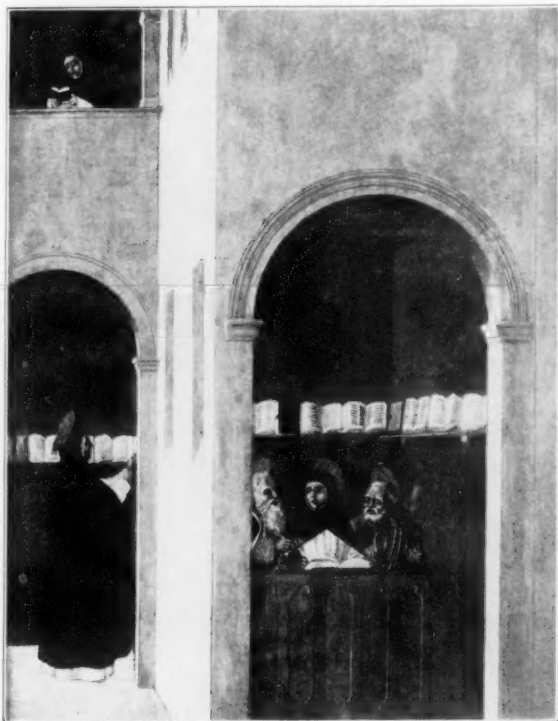
The first of these happens to be in our own Museum—one of the pictures in the Dreicer Collection. It is a small panel (transferred to canvas, 11½ in. x 22½ in.) and, like our late purchase, represents a Dominican subject, namely, Saint Dominic, resuscitating the nephew of Cardinal Fossa-Nova. The original handling of the paint in the Dreicer picture and the forms of the figures (where there has been no retouching) coincide remarkably with the Saint Thomas Aquinas panel, and the resemblance is further carried out by the similarity of the color in the two paintings. Were it not for their sizes, one might conjecture that both panels belonged to the same work. The only difference in color is that the Legend of Saint Dominic, on account of its gold sky and the richer costumes of its figures, is gayer than the other. The Dreicer picture bears the name of Domenico Morone, to whom it was attributed when bequeathed to the Museum, an attribution given to it doubtless on the

authority of Bernard Berenson, who in his *North Italian Painters* (p. 266) places the picture among the works of this artist.

The second painting to be mentioned is also in America—A Scene from the Infancy of a Saint (panel, $17\frac{1}{4}$ in. x 13 in.), number 41 in the Jarves Collection at Yale University. It is attributed in the new catalogue by Osvald Sirén to Alesso Bal-

Italian paintings compiled by the well-known authorities.

The third painting which bears a relationship to our new acquisition has been attributed by Mr. Berenson to the same painter, Domenico Morone, to whom he attributes the Dreicer picture. It is entitled A Dominican Saint Preaching outside a Church (panel, $24\frac{1}{8}$ in. x $24\frac{1}{8}$ in.), and



SAINT THOMAS AQUINAS AIDED BY SAINTS PETER AND PAUL
ITALIAN, XV CENTURY

dovinetti; in the old catalogue it appeared as the Infancy of Saint John the Baptist by Masaccio. In this work is found the same heavy handling of the tempera, the same rather bumpy faces, and a similar treatment and color of the architecture. The authorship of the Yale picture has been much discussed, but no general decision has been arrived at. Mr. Sirén is the only one who seems to have taken a definite stand in regard to the matter, and the painting does not appear in the lists of

is in the University Gallery, Oxford, England, there ascribed to Jacopo Bellini or his school. This ascription seems to have been first made by Crowe and Cavalcaselle (*History of Painting in North Italy*, Borenius edition, vol. 1, p. 114). As in the Dreicer and Yale panels, the architecture is carefully worked out in perspective and the sky is gold in the old conventional manner. The picture shows the preacher holding forth from a temporary outdoor pulpit such as those from which San Ber-

nardino preached, according to Jacopo Bellini's drawings, and his congregation fills the open space between the houses on either side and the church (Sant' Eufemia in Verona, says Mr. Berenson) back of the preacher. Judging from the photograph of the Oxford picture, one would say that its forms and workmanship are strikingly similar to the other pictures already commented upon.

In looking over the reproductions of Jacopo Bellini's Sketch Books in the Louvre and the British Museum, much testimony will be found in favor of the official attribution of the Oxford panel to some pupil of Jacopo Bellini. In fact, there are several resemblances between the drawings and the four pictures which we venture to group together. The background of the Jarves panel, for instance, though less grand and palatial, follows pretty closely the architecture in the Annunciation, a page in the British Museum Sketch Book (Goloubew, vol. 1, No. XV). Precedents for the conceptions and arrangements of the pictures, with the possible exception of the Legend of Saint Thomas Aquinas, as well as many of their items, can be found among these drawings. Our artist must have been in touch with Jacopo Bellini. That Domenico Morone came in contact with Jacopo is not known. Mr. Berenson mentions some ruined frescoes by him in San Bernardino in Verona which "almost make us question whether their author had not studied in Padua." Perhaps his attribution of the Oxford and Dreicer pictures is based on these little-known frescoes.

Mr. Sirén is more explicit in regard to the Jarves picture. It resembles closely in style, he says, the three paintings, accepted as youthful works of Baldovinetti, in the Accademia at Florence—the Marriage at Cana, the Baptism, and the Transfiguration—three of the series of panels for the cupboard at the Annunziata, the rest of which were done by Fra Angelico. Those interested can follow his reasoning by consulting the Catalogue of the Jarves Collection.

Mr. Sirén is familiar with our new acquisition and is of the opinion that it also is an early work by Baldovinetti.

B. B.

MODERN DECORATIVE ARTS

RECENT purchases of modern decorative arts from the Edward C. Moore, Jr., gift are now on exhibition in the small gallery adjoining the Textile Study Room on the second floor of Wing H. To make room for the new additions to the collection, some of the exhibits previously on view have been retired or are exhibited elsewhere.

Among the latter is the notable group of French ceramics presented by George Haviland, now shown in Gallery H15.

Perhaps the most interesting pieces among the recent accessions are several examples of contemporary French furniture. In this field of the applied arts remarkable progress has been made during the past twenty-five years. At the outset, an excessive striving for originality in form and decoration gave the movement a false orientation. This insistence upon novelty was a natural, if unfortunate, reaction to the sterile copying and imita-

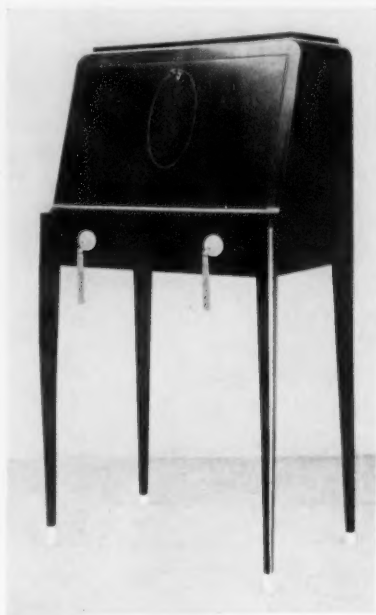


FIG. 1.

DESK BY JACQUES-EMILE RUHLMANN

tion of historic styles which had prevailed for over half a century. But a new style is not produced at will—like a rabbit from a conjurer's hat; it is a matter of slow growth, of gradual accretions to the mass of tradition handed on from one generation to another.

The rocket-like career of *l'art nouveau* was a warning too conspicuous to be disregarded; and a period of sober experimentation ensued in which problems of design were studied with closer reference to historical precedent and originality was sought with more discretion. This furniture has many virtues but rarely charm. The pursuit of this elusive quality—surrounded by pitfalls for the unwary—preoccupies the contemporary designer.

A commode and a mirror (see cover), included among the recent purchases, have this charm in no small measure. Both pieces are lacquered in dark green; the mirror is richly carved and gilded; the commode decorated in gold lacquer with a composition representing The Judgment of Paris. The commode and mirror were designed by Louis Sue and André Mare; the lacquer decoration is by Paul Vera. These three artists, with other kindred spirits, compose an association known as *La Compagnie des Arts Français*. In the work of these designers, further exemplified among the new acquisitions by a chair and several specimens of wall-paper and fabrics, a tendency to return to the style of Louis Philippe as a *point de départ* for original creation is

evident. Less conservative in taste are the fabrics and papers from *La Maison Martine*, founded by Paul Poiret, which have been selected to show another phase of the "modern style."

A small desk (fig. 1) in macassar ebony with ivory mounts and inlay, lined with cherry-red leather tooled with platinum, is characteristic of the furniture designed by Jacques-Emile Ruhlmann. Perfection

of craftsmanship is united in Ruhlmann's work with a luxurious employment of precious materials.

In the last third of the nineteenth and in the early years of the present century a regeneration of the ceramic arts was brought about through the study of oriental models. Showing this influence in their subtle beauty of line and glaze are two characteristic works of the French potters Delaherche and Jeanneney. Oriental inspiration is again evident in a vase with transmutation blue glaze by the contemporary English craftsman,

W. C. Murray. Ceramic work of an earlier generation in England is represented by two fine specimens of the art of William De Morgan, a large vase with decoration in ruby lustre and a plate with polychrome decoration in the artist's so-called "Persian" style (shown in H 15).

Much prominence is given by the contemporary European ceramist to the production of statuettes. One of the foremost of these sculptor-potters is Gerhard Henning, an artist associated with the Royal Copenhagen Porcelain Manufactory, of whose work, instinct with de-



FIG. 2.
STATUETTE BY CHARLES VYSE
LAVENDER GIRL

lightful fantasy, the Museum has now four beautiful examples. By Henning is the large cornucopia-shaped white porcelain vase shown on the lacquered commode; the other examples are exquisitely modeled statuettes, single figures or groups, completed with delicate color and gilding. Other statuettes by Charles Vyse of Chelsea (fig. 2), by Kai Nielsen of Copenhagen, and by Mauritius Pfeiffer of Schwarzburg show English, Danish, and German achievements in the same field.

A pair of boldly modeled candelabra, designed by the Danish silversmith, Georg Jensen, may be seen in the group illustration on the cover. By Jean Puiforcat are three pieces of a silver coffee-set mounted with lapis lazuli; the sugar bowl is illustrated in fig. 3. The use of such materials as lapis, carnelian, and jade to enhance by their color the beauty of the metal is characteristic of the work of this expert silversmith whose surety of taste is combined with a thorough knowledge of and respect for the traditions of his craft. Jean Serrière is represented by a silver cup of graceful lines in which the ornament

is skilfully contrasted with plain surfaces; and Raymond Templier, a master craftsman in the field of jewelry, by a small hand-mirror of silver inlaid with gold, niello, and carnelian in a fanciful design. Wrought in steel or copper and inlaid with silver, a vase and a tray (fig. 4) exemplify the work of Jean Dunand, one of the lead-

ing artificers in metal, whose recent experiments in lacquer have produced charming results, as may be seen in a little vase of black and white egg-shell lacquer on copper. By American metalworkers are a beautiful jeweled pendant, the work of Edward E. Oakes, and a delicately wrought necklace in gold by Florence Koehler; the latter is

the gift of Mrs. Alexander Tison. Additions to the group of American ceramics are a bowl by Prof. Charles F. Binns and the "serpent" dish by Mrs. Adelaide Robineau.

Although they are not exhibited at this time, it may be of interest to note that among the new accessions is a representative selection (which may be consulted in the Textile Study Room) of wall-papers and fabrics designed by William Morris.

J. B.



FIG. 3. SUGAR BOWL, SILVER
BY JEAN PUIFORCAT

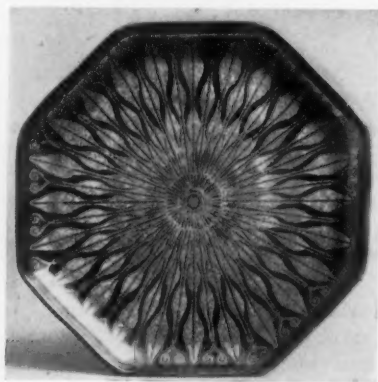


FIG. 4. TRAY BY JEAN DUNAND



GIRL MUSICIANS, TOMB FIGURES, CHINESE, T'ANG PERIOD

CHINESE TOMB FIGURES

THE interest of the western world was first attracted to early Chinese art when, through the building of railways, tombs were opened. When railroads were laid through China it was found absolutely impossible to dodge the tombs, which are sprinkled all over the country, which cover the Old Empire, one might say; they are found everywhere, at crossroads, in barnyards, or in the middle of fields; they are the characteristic features of the Chinese landscape—palatial buildings, temples, and artificial hills in the case of the great of the earth, broken-down coffins at the roadside showing the skeleton inside, when the relations could not afford better. But all are considered equally sacred and, though the respect for the dead may not go so far as to restore the tomb, disturbing the dead, however unknown and distant he may be, is considered a heinous and dangerous crime. But the foreign devils had decided that railroads were to be built and they also declared these railroads could not zigzag round the graves; the sin was on their heads and it was quite amusing to find some of these tombs filled with pottery figures which fell to pieces so funnily when you shied stones at them. Sometimes the tombs contained pottery or porcelain, dishes which were quite useful in families too poor to object to their sinister origin. It was not long before the curio hunters, who search the country to provide the dealers, became interested

in these finds and when the tomb figures reached Paris they created a sensation; now they are appreciated like the Tanagra figures and almost as well faked.

We have come to know several kinds, that is to say, figures potted and fired in different ways, and we have been able to date a few by means of the records on the tombstones; but unfortunately most of the pieces reach us without any indication of how and where they were found, the small local dealers are not in the least interested in the archaeological side of the question, and it is next to impossible to arrange scientific excavations because the people object to the opening of tombs, therefore what is brought to light is done in secret by the unscrupulous and ignorant.

In a general way we know that the tomb figures date from the T'ang period—a set of thirteen pieces in the Eumorfopoulos Collection in London was found in a tomb dated 720 A. D.¹—we can compare certain figures with similar ones of donors on dated paintings found by Sir Aurel Stein and Pelliot in the Tun Huang walled-up library; but the T'ang period lasted about three hundred years and there is reason to believe that certain figures, those recently imported made of blue-gray clay, were made earlier. It is to be hoped that before long we may be able to date these interesting and charming pieces more accurately.

The acquisition by the Museum of some

¹Described by Hetherington in *The Early Ceramic Wares of China*, page 51.

particularly beautiful and interesting specimens gives a chance of summing up how many varieties we know up to now. Beginning with the most perfected and what therefore seems the latest kind, we have figures of soft pinkish buff clay covered with orange-yellow and green glazes, in general finely crackled, what is characteristically called egg and spinach glaze on eighteenth-century pottery. The Eumor-

colors, which have been considered earlier because of their more archaic design and the similarity of the clay with certain hand-painted vessels which can be attributed to the period of the Six Dynasties.

The figures newly acquired by the Museum are now exhibited in Room E11 as sculpture, because their extraordinary charm makes them more interesting as sculpture than as pottery. Those who



DANCER AND MUSICIANS, TOMB FIGURES, CHINESE

fopoulos set belongs to this kind.

Then we have figures of the same clay but covered with a light straw-yellow of which the glaze is also minutely crackled and often altogether disintegrated. Figures of both these kinds often have unglazed faces, hands, etc., which show traces of unfired coloring, some have also remains of coloring over the yellow transparent glaze.

Others of light clay are altogether unglazed and were originally painted and sometimes had gilt ornaments; the coloring has often altogether disappeared. And then there are the figures of unglazed slaty blue clay colored in very brilliant

want to compare will find the other tomb figures at the farther end of D 5, that is, in the ceramic gallery round the main hall.

There is a series of four little girl musicians playing different instruments; they are made of the slightly fired soft pinkish clay and hand painted. The costumes, the same as those found on some of the Stein pictures, date them as belonging to the latter part of the T'ang period, but the three taller dancers put a different problem before us. The costume in ample folds and the large turban-like headdress are something not seen before, the general style is very different from the usual tomb

figures, and the puzzle which faces us is that, while the two musicians, one with a hand drum, the other with a strange balloon-shaped object, are as pottery of the well-known type of light buff clay glazed with transparent yellow, the dancer advancing with a sliding graceful step, which belongs to the same set and which has, like the other two figures, traces of hand coloring over white slip, is made of the slaty blue unglazed clay, which we are inclined to consider older.

The question, therefore, is, Do these three figures belong to an earlier period? Fortunately the artistic merit of the little group is not a question open to discussion: the conception of the figures is so big and the drapery is so well managed that from an artistic point of view these are about the finest pieces which have come to us after their long rest in an unknown Chinese tomb.

S. C. B. R.

THE ALDINE HYPNEROTOMACHIA POLIPHILI OF

1499

THE most important recent additions to the collection in the Print Room are five prints and an illustrated book, presented by J. P. Morgan. The prints, four of them woodcuts and one a paste print, will have to be dealt with in a later article, as all of them have not as yet been identified, and it must suffice here to say merely that two of them are pages from Schreiber's second edition of the block-book *Apocalypse*, the first of their kind to become the property of the Museum.

The illustrated book is the famous *Aldine Hypnerotomachia Poliphili* of 1499, a volume which, especially since the revival of interest in decorative typography as a fine art, has frequently, and by proper authorities, been referred to as the most perfect example ever produced of the joint endeavors of printer and illustrator. The original edition, because of this repute, is possibly the best known of all illustrated incunabula; and though its comparative rarity has prevented any very large number of people from having handled it, it

is familiar to printers, designers, and amateurs through the countless number of facsimiles which have been made from its pages. It has been one of the greatest influences in the development of modern American typographic design of the finer kind, and countless numbers of people who have never heard its name are familiar with its woodcuts as they have been adapted and contorted to the requirements of contemporary life.

It is doubtful whether any equally famous book is as little read as this one, for it is said to be written in a mixture of Italian, Latin, and Greek, with occasional words from various Eastern tongues, and to be so dull that only the most pugnacious of readers can force his way through it. However that may be, it has gone through two editions in Italy, in 1499 and again in 1545, and no less than seven in French, respectively in 1546, 1553, 1561, 1600, 1804, 1811, and 1882. There was an abridged English translation which was dedicated to Sir Philip Sidney and published in 1592 (republished in 1890) under the title of *The Strife of Love in a Dream*, and within recent years an English publisher has issued a photographic facsimile of the original Aldine edition of 1499. In 1893 the South Kensington Museum issued a volume containing reproductions of all the illustrations in the edition of 1499, with an introduction by J. W. Appell. Of the translations it is only the French one of 1882, made by Claudius Popelin, that has any claims either to accuracy or to completeness. Ephrussi's well-known essay on the book, which contains a résumé of its story, is based on this latter translation and its very full and learned introduction. Among the modern students who have worked over the *Poliphilus* may be mentioned Ilg, Poppelreuter, Giehlow, and Volkmann.

For a dull, unreadable romance written in learned macaronics to have attracted as much attention as this is so remarkable a fact that it needs explanation. Perhaps the easiest way in which to attempt this is to give a short and superficial account not of its plot or story but of its history and of the extraordinary way in which it

brought to a focus so many interesting aspects of the Renaissance in Italy.

In the first place, the edition of 1499 is fascinating from a purely ocular point of view; for, as said above, it is one of the greatest monuments of the printer's art, typographer and woodcutter having rarely collaborated to such good effect. The printer was the celebrated humanist, Aldus Manutius, who won the undying admiration of men by printing for the first time a series of Greek and Latin texts at small

for ten years expired Crasso applied for a further extension of ten years, alleging that although the book was *molto utile et fruttuosa et de grandissima elegantia*, and had cost him hundreds of ducats, he had sold hardly any copies. In other words, like so many other great books, its original edition, destined in time to be the ornament and pride of any library lucky enough to possess it, was what the publishing trade of today so expressively calls a "plug." Whether or not it was eventually "re-

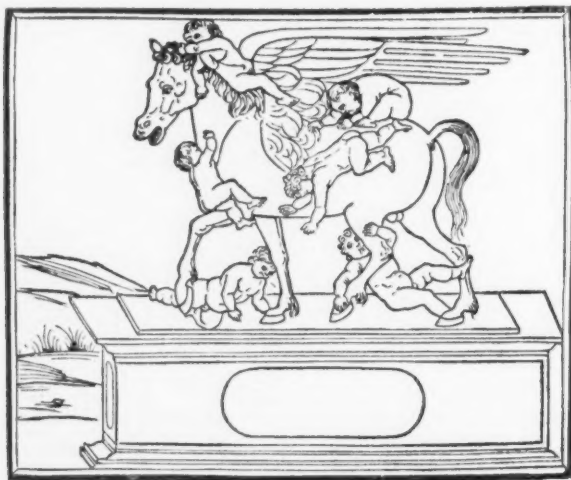


ILLUSTRATION FROM THE HYPNEROTOMACHIA POLIPHILI

price, of so convenient a size that they could be slipped in a man's side pocket, and in a type which was not only legible but clear and distinguished in form. To achieve this he invented Italics, for which it is said he had his punch-cutter copy the handwriting of Petrarch. Like most learned printers, he took little interest in illustration, but in spite of that fact he produced the most famous of all Italian illustrated books. The reason for this was that Aldus did not publish the book himself, the expenses of getting it out being paid by a certain Leonardo Crasso, who also owned the copyright. That this was so was doubtless a matter on which Aldus congratulated himself, as two years before the original copyright

maundered" seems to be unknown, but it is quite likely that such was its fate.

Just as the printer in this collaboration was the most famous of his time, the illustrator, as so often happened, was ———! No one knows who he was and seemingly no one has discovered any documents which throw light upon his personality, but this has not prevented good and learned men from making hardy guesses. The woodcuts have been ascribed to Raphael (who was sixteen when the book was printed!), to Giovanni and Gentile Bellini, to Andrea Mantegna and the two Montagnas, Bartolommeo and Benedetto, to Carpaccio, to Giovanni Buonconsiglio, and even to Father Francesco Colonna, its author. Sperandio has also been mentioned and Pere-

grino da Cesena, while the late Friedrich Lippmann, who was nothing if not patriotic in such matters, thought it might have been Jacopo de Barbari, whom he considered a German and liked to think of as Jacob Walch. Ilg thought he perceived the hands of two different illustrators, but refrained from naming them. Today the

fore, that the pictures in the *Poliphilus* could not have been drawn on the block by Colonna, who had reached a very advanced age at the period when the last of these initials and cuts made their appearance, but it is not at all improbable that they may have been based upon sketches by him. That they were not drawn on the



ILLUSTRATION FROM THE *HYPNEROTOMACHIA POLIPHILI*

unknown artist is referred to simply as the Master of the *Poliphilus*. As the books of the period have been worked over with greater care, it has become apparent that in addition to designing a large number of initials and printers' marks he also provided the drawings for a series of illustrated books. The most important of these, aside from the *Poliphilus*, is an *Ovid* which was printed in 1497.¹ It is obvious, there-

block by any painter or sculptor of repute is also obvious because of their sad imperfections, not to say their frequent stupidities, in draughtsmanship.

As a matter of fact, the illustrations, although they are reputed to represent the high-water mark of the fifteenth-century Venetian woodcut,² are not particularly distinguished as drawings when seen iso-

¹The Print Room contains the 1501 edition of this *Ovid*, as well as the 1494 *Herodotus* and the 1496 *Ptolemy*, all decorated by the same hand.

²The late W. J. Linton, a man of great learning and even more practical experience, maintained that the "woodcuts" in the *Poliphilus* were printed from metal blocks.

lated from their text, and will not bear comparison with the pictures in a number of volumes published in Florence and in several of the north Italian towns. This, however, does not detract from their artistic interest or value, as they are to be considered not as isolated pictures but as integral parts of the type pages in which they appear. While this may seem like a contradiction, on examination it is apparent that there are at least two kinds of book illustrations, those which have inherent artistic merits of their own and those which need the type of the book to set them off. In one case the illustrations happen to be in a book; in the other they are integral parts of it and as such subordinated to the general appearance of the pages composed of both type and pictures. During the last thirty years there has been a great deal of dogmatizing about book illustration, much of which can be traced immediately to William Morris and his teaching, but rarely or never has any of the preachers seemed to be aware of the fact that the printed book can be most properly approached from two wholly distinct points of view. The generally expounded theory is that the character of illustrations should be determined by the type page and that they should have such a linear quality that the eye can pass without shock from type to picture and back again, and the success of much illustration is now judged of from this point of view. In all books where this demand has been well met, however, it will be found that in the endeavor to subordinate the draughtsman's work to the type, to make his picture itself a species of type, the free, expressive quality of his line has always suffered. And it is believed that no book in which

this subordination has successfully been carried out can be adduced in which the illustrations, if taken as isolated pictures, will be found to be important works of art. On the other hand, it will be found that many of the greatest and most important woodcuts have made their appearance in books either not distinguished for or else utterly lacking in typographic homogeneity of design. From Dürer's Apocalypse to the Virgil which contained Blake's Eclogues and those Second Empire weekly magazines which bore Daumier's big woodcuts, great works of art, great illustrations, have been given to the world in settings which make the lover of fine printing turn away in disgust. It is, in the event, merely a question of one's approach to books which kind of illustration one likes, whether one comes to a book as a thing in itself, to be looked at as a consistent object in which pictures, type, and page composition are welded into a homogeneous whole, or whether one comes to a book as a container of words and of pictures. On the one side stand the collectors and amateurs of "fine printing," and on the other the people who go to books for enjoyment of the work of authors and of draughtsmen. There should be no argument about the relative merits of the books which meet with the approval of either group, as those merits are not so much in the books as in the eyes and psychological constitutions of the two conflicting parties. Any book which fully meets the requirements of either attitude is a good book, and this being so the Poliphilus as the *locus classicus* for those of one attitude is one of the very greatest of all illustrated books.

W. M. I., Jr.

(To be continued in the December BULLETIN.)



FIG. 1. KYLIX SIGNED BY HIERON

ATHENIAN POTTERY RECENT ACCESSIONS

FEW things in Greek art will so abundantly repay intimate study as Athenian vases. Their interest is so varied, their beauty so manifold, that from whatever side we may approach them they can instruct and delight us. And their variety is endless. Nowadays we order a dozen dinner plates or cups or bowls from a sample and the requirement is that they shall all be alike. That was not the Greek idea. The Athenians, for instance, confined themselves to a few shapes and, in the earlier period at least, to comparatively few subjects as decorations. But within these limits potter and designer were allowed free scope. So each pot is an original creation; and as a result the profession attracted not mechanical workmen content to turn out the same products day after day, as so often in our ceramic factories, but the leading artists of the time. At least, this is true of Athenian pottery during its great climax from about 520 to 460 B. C. Even if we now had the larger paintings of this period, it is doubtful whether in composition and in draughtsmanship they would excel the best work on the vases. Certainly it is difficult to conceive greater mastery in line drawing and spacing than we get on these pots. And the shapes show the Greek sense of form and proportion, in a humbler way, naturally, but in no less degree than do the Greek temples.

And so when we examine the Athenian vases recently acquired by the Museum,¹ we shall find in each piece not a repetition of what we already have but a source of fresh enjoyment, and in several a realization of the highest level reached in Greek painting and design.

The shapes include the chief forms in use in Athens at the time—three hydriai or water jars, five kraters or mixing bowls, four amphorai and stamnoi for the holding of supplies, six lekythoi or oil jugs, three oinochoai or wine jugs, two kylikes or drinking cups, and one ladle. To observe the subtle differentiation of these shapes is a source of rare enjoyment and training for the eye. The difference between early and late forms is evident enough. The sixth-century hydria (fig. 3) with its sturdy, squat body is in obvious contrast to the more graceful and attenuated hydria of the late fifth century (fig. 6). The difference between the early kylix with offset lip (fig. 5) and Hieron's product with one sweeping curve from lip to foot (fig. 1) is not difficult to detect. And the change from the slender early lekythos (fig. 2) to the globular later form (fig. 9) is equally apparent. But what is perhaps not so obvious until we begin to look for it is the variations in contemporary and what appear to be exactly similar shapes. Careful observation will always show a slightly

¹They have been temporarily placed together in two wall cases (X and Y) and on a pedestal (Z) in the Fourth Classical Room, before distribution in their various period galleries.

different curve of the body, a varied profile of foot or lip, a change in the position or the tilt of the handles, a something somewhere that gives to each piece an individuality. Such subtlety in the creation of shapes could only have been attained by artists highly trained in the sense of form.



FIG. 2. LEKYTHOS
MAENAD

And to these forms we find adapted the most varied designs—palmette and meander borders, single figures, and crowded scenes, all spaced and composed to form a harmonious whole. Particularly successful from the point of view of design are the earlier examples, such as the hydria (fig. 3) with the panel on the shoulder and the border of palmettes connecting the handles, a beautifully correlated scheme; or the krater (fig. 7) and the lekythos (fig. 2), with their single figures producing a happy

combination of perpendicular and oblique lines. Later, this decorative sense becomes a little impaired; as, for instance, on the lekythos (fig. 9), where the figures, lovely in themselves and more correctly drawn than in the earlier vases, nevertheless do not carry so well as decoration.

There is another study we can make of these vases which will be fruitful of results. Since they range in period from about 550 to 400 B. C., we can trace in them the development of Greek drawing during its most interesting stages, from the archaic to the fully developed period. At first the artists are content to show their figures only in front and profile views, combining the two in one person when necessary; but at the end of the sixth century the figures begin to twist and turn, and a study of foreshortening becomes the absorbing occupation. Naturally, this is not at once mastered. In the warriors on the hydria (fig. 3) and in the youth on the krater (fig. 7) the upper parts of the bodies are still in full front or full back while the legs are in profile. A little later, for instance on a kylix signed by the potter Hieron (fig. 1), more successful but not yet wholly correct three-quarter views are accomplished; and later still, in the middle and in the second half of the fifth century, foreshortening presents no more difficulties. The women on the stamnos (fig. 4), Aphrodite and Hermes on the lekythos (fig. 9), and Kadmos and Harmonia on the krater are all drawn correctly in three-quarter view with obvious ease. And with this knowledge of perspective a new element enters into Greek painting. Heretofore the figures were drawn entirely on the flat without depth; now a three-dimensional picture is produced; and for the first time we have a representation in the modern sense of the word. Unfortunately this new knowledge is concurrent with the decline in Athenian pottery. The best talents were probably devoted to fresco and panel painting, where the new attainments offered wider scope; and the disastrous end of the Peloponnesian War worked havoc with the Athenian export trade in pottery. Whatever the cause, the fact is only too evident. Vase-paint-

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FIG. 3. HYDRIA. WARRIORS
AND FLUTIST



FIG. 4. STAMNOS. WOMEN
LADLING WINE

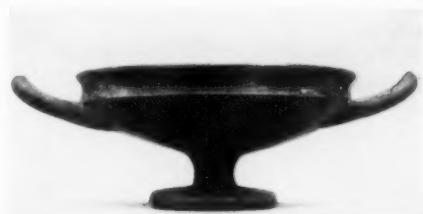


FIG. 5. KYLIX. EARLY V CENTURY



FIG. 6. HYDRIA. LATE V CENTURY



FIG. 7. KRATER. REVELER

ing henceforth becomes merely a "minor" art, and its output is in no way comparable



FIG. 8. OINOCHOË. GOAT CART

to the splendid achievements of former times.



FIG. 9. LEKYTHOS
APHRODITE AND HER RETINUE

From the point of view of subjects represented, our vases are also full of interest. We have such well-known themes

as Herakles wrestling with the Nemean lion (21.88.1) and Theseus fighting the Minotaur (21.88.92), dear to every early artist; we have the familiar banquet scenes (see fig. 1) and revelers (see fig. 7) and Satyrs and Maenads (see fig. 5). And we have the more intimate scenes of women ladling wine into cups (see fig. 4) or men listening with rapt attention to the music of the lyre (21.88.73); and on the later vases we have the favorite Aphrodite and her retinue (see fig. 9), and such charming every-day incidents as children galloping in a cart drawn by goats (see fig. 8)—a wealth of beautiful motives and glimpses into the life and thought of ancient Athens.

Among our twenty-four new vases, several stand out as unusually important pieces, attributable to famous painters. A kylix signed by the potter Hieron and decorated by Makron (fig. 1) has on the inside a Satyr and a Maenad, on the outside a symposium of men and *hetairai*.² Unfortunately it is much broken and the surface damaged. On an amphora by the "Pan master" (20.245) are a kitharist and a listener; on one by the "Syleus painter" (20.244) a youth carrying a bowl and another with a branch; on a column krater by the "See-saw painter" (fig. 7; 21.88.82) young revelers. A krater by Polygnotos (21.88.73) has a musical scene. Specially good pieces are also the krater (21.88.74) with the lively horsemen and banqueters; the hydria (21.88.2) with the flutist and warriors (fig. 3); the lekythos (21.88.72) with the majestic Maenad (fig. 2); and the bell krater (22.139.11) with the fine statuesque figures of Kadmos and Harmonia on one side and Athena and Hermes on the other. A ladle with a seated Dionysos and two dancing Maenads playing the castanets ranks among the most charming pieces of the black-figured technique in our collection; and the large bell krater (21.88.75) with warriors fighting is an interesting example of Italic work in imitation of Athenian models.

In addition to these vases decorated with

²This and six of the following vases are discussed at length in an article in the *American Journal of Archaeology*, 1923, No. 3.

figured scenes, there is one ornamented merely with a gilded wreath in relief on the shoulder and with a few scrolls and mouldings on the lip and handles (fig. 6). But so lovely and graceful is the shape and so perfect, fortunately, is the preservation, that it is one of the most attractive of them all. It is of comparatively late date,

of the end of the fifth or beginning of the fourth century B. C., and is said to have been found at Kertsch, together with several others now in the Louvre.³

G. M. A. R.

³Cf. *Le Musée du Louvre en 1920: Dons, legs et acquisitions*, Pls. 32-34, 36, 37, 77.

ACCESSIONS AND NOTES

MEMBERSHIP. At a meeting of the Board of Trustees, held October 15, 1923, the following persons, having qualified, were elected in their respective classes:

FELLOWSHIP IN PERPETUITY, Rev. Tertius Van Dyke.

FELLOWS FOR LIFE, Arthur Lehman, Theodore De Witt.

FELLOWSHIP MEMBERS, Alfred W. Jenkins, Park M. Woolley.

SUSTAINING MEMBERS, Charles de Rham, Mrs. John H. Dorn, Mrs. Aubrey L. Eads, Grosvenor K. Glenn, Mrs. N. W. Greenhut, Will R. Gregg, Mrs. Arthur C. Hastings, Miss Marion B. Haymaker, Henry Herrmann, Charles E. Herrmann, Mrs. Wayne Johnson, Gilbert Kinney, Mrs. Herbert H. Lehman, Lucien Nachmann, Mrs. Robert Samuels, Mrs. A. Murray Young.

ANNUAL MEMBERS were elected to the number of 653.

THE STAFF. Miss Ethelwyn C. Bradish, who has ably conducted the course of talks and demonstration lessons in the Museum for the pupil teachers of the New York Training School for Teachers, has been appointed Museum Instructor in charge of the work with High School teachers and classes, a position made vacant by the resignation of Miss Alice T. Coseo.

Preston A. Remington and Arthur K. McComb have been appointed Assistants in the Department of Decorative Arts.

CHRISTMAS GIFTS. In the task of finding Christmas presents that are distinctive, the Metropolitan Museum offers many suggestions. Photographic reproductions

in sizes ranging from 4 in. x 5 in. to 20 in. x 72 in.; postcards of subjects appropriate for the season, especially sets made by the Oxford University Press of the Nativity and Epiphany; mounted Christmas cards; prints from woodblocks by Dürer; etchings by Jacquemart; color prints of many subjects; small casts; the Museum Bulletin; good books—all these are inexpensive presents appreciated by the recipient.

As during the past two years, the Museum is issuing a calendar for the coming year with a new design drawn by Thomas M. Cleland and with twelve half-tone pictures of some of the best objects in the Museum, which will prove of fresh interest each month. The price is \$1.00.

COPIES OF THE THERMOS METOPES. Among the most interesting discoveries made during the excavation of the temple of Apollo at Thermos in 1897-1900 was a series of painted terracotta metopes dating from the sixth century B. C.¹ We have now acquired water-color copies of the four more important of these, made by E. Gilliéron of Athens, and have hung them on the walls of our Third Classical Room. The subjects represented are favorite themes of archaic Greek art: a huntsman returning from the chase with his game; Perseus running at full speed after cutting off the head of Medusa; three goddesses seated on a throne; and a large Gorgoneion. With their gay coloring and well-spaced compositions these paintings give us an excellent idea of early Greek temple-decoration. In judging details, we must remember, however, that the temple

¹Cf. *Antike Denkmäler*, II, Pls. 49-52

was rebuilt in the third century B. C. and some of the metopes were slightly retouched at that time, notably the richly decorated garments of the seated goddesses.
G. M. A. R.

A GIFT OF PHILIPPINE EMBROIDERY. It is pleasant to realize that friends of the Museum so often bear it in mind while traveling in far distant lands. This fact is evidenced in a substantial way by the gift of embroideries collected by Mrs. Robert W. de Forest while recently in the Philippines. Manila work of this character is fast disappearing, the delicately embroidered piña cloth, like the beautiful handicrafts of many other lands, being supplanted by cheap machine-made fabrics. Piña work is of three different varieties: that resembling the French and Swiss needlework; elaborate drawnwork combined with embroidery; and that in which the pattern is cut out of the cloth and applied, a type that often in its scroll and peony-like motives reflects a strong oriental feeling. Embroideries such as these were used principally in the sleeves and bodices of the women and also, apparently, in the home. Lace-making in the Philippines has been developed more or less in the mission schools and convents, which have produced a coarse type of Cluny and torchon lace, much more poorly worked and more poorly designed than that made in the schools organized after the American occupation. These schools were better supervised, and attained more satisfactory results; the pillow lace of a Valenciennes type made by the pupils being of excellent quality. Native interest, however, so far as textile fabrics are concerned, has always been in loom work rather than embroidery, the latter having been developed under the Spanish régime. The exquisite quality of some of the early Philippine weaves has seldom been surpassed; they have a delicacy hardly attainable in a machine fabric, and the piña cloth shown in the embroideries of this gift records the work of a patient people gifted in the art of the shuttle. The embroideries will be shown in the corridor of textiles on the second floor of Wing H.
F. M.

A VALUABLE GIFT FOR THE LIBRARY. The Library has received by gift from George L. Morse, F. A. I. A., a collection of one hundred and thirty-seven volumes, consisting of works on architecture, sculpture, ornament, ironwork, etc.

Included in the gift is a set in five volumes of Raguenet, *Matériaux et Documents d'Architecture*, which has been carefully arranged in alphabetical order, with the pages numbered and subjects indexed. A useful work on ornament is that by Carl Heideloff, *Ornamentik des Mittelalters*, in four volumes.

Another item of considerable interest is that published by the Intime Club of Paris, under title "*Croquis d'architecture*." This work is bound in six volumes and the contents are carefully arranged under subjects.

A copy of Chambers' *Treatise on the Decorative Part of Civil Architecture* with notes, and an *Examination of Grecian Architecture* by Joseph Gwilt, published in 1825, contain many interesting and useful illustrations. Another work on Civil Architecture is that by E. Shaw, published in Boston in 1852, which sets forth a practical system of building. Other publications, such as *L'Architecture française*, three volumes; Pfnor's *Monographie du Palais de Fontainebleau*; and a number of volumes of *La Revue Générale de l'Architecture* edited by César Daly, and *L'Architecture aux Salons*, three volumes, are all desirable works.

Special attention is called to a set of twenty-two volumes containing extracts from architectural magazines since 1870, arranged under subjects such as Capitol Buildings, Cathedrals, Churches, Court Houses, Hotels, Libraries, Post Offices, Railway Stations, Theatres, and many other subjects. Much time and thought must have been given to the bringing together of such a large accumulation of interesting and useful material, which may well prove of great value to students of architecture.

The gift will help to fill some of our needs, as the Library is not so nearly complete in works on architecture as in other departments. The books will be placed

on exhibition before they are distributed on the shelves among others of a similar nature. In the future they will serve as a memorial to one who practised architecture for upwards of fifty years.

W. C.

AN INSCRIBED PRAYER RUG. Among the several rare carpets with inscriptions in the James F. Ballard Collection of Oriental Rugs, recently presented to the Museum by Mr. Ballard and on exhibition until December 31 in Gallery D6, there is one of exceptional interest. This is a prayer rug—No. 58 in the Catalogue¹ of the Ballard Collection—dating from the late seventeenth or early eighteenth century and of Turkish origin; it may be assigned to the looms of Ghiordes, judging from the similarity between the border patterns of this rug and other Ghiordes specimens. The shape of the prayer niche, however, differs from the customary Ghiordes type, and the inscription filling the entire field of the mihrab is most unusual.

The inscriptions have been read by Dr. Abraham Yohannan of Columbia Univer-

¹J. Breck and F. Morris, *The James F. Ballard Collection of Oriental Rugs*. The Metropolitan Museum of Art, New York, 1923.

sity. Attention may be called first to the short inscription in the narrow cross-panel above the prayer arch. This has been translated as Savagery, Syntheism, Sacredness, which Dr. Yohannan explains as a reference to the three great religious systems—Heathenism, Christianity, and Islam.

The inscription in the prayer niche is in three languages, Arabic, Turkish, and Persian. The virtuous "Saadi" referred to in the inscription is the celebrated Persian author of the thirteenth century. Translated, the inscription reads as follows:

(*In Arabic*) From the Grateful Ones [to God]; [O God] those who engage in thy beautiful worship are delivered from the devils [evil spirits]. Thou art He who bestoweth health upon, and preventeth the diseases from, the people of the two rivers [Mesopotamia] and the people of the mountains and of every habitation and locality. (*In Turkish*) This prayer rug has been made with great skill and ornamented exquisitely; it resembles the beautiful and peerless verses of virtuous Saadi. It will be defiled by the feet of a tyrant, even if in his sleep he steps on it. (*In Persian*) It is a place for [even] the dusty foot of any blessed poor Sheikh. J. B.

LIST OF ACCESSIONS AND LOANS

OCTOBER, 1923

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (Eighth Egyptian Room)	Lotiform vase, turquoise blue glass, inscribed with cartouche of Thothmes III, XVIII dyn.	Bequest of the late Earl of Carnarvon.
(Eighth Egyptian Room)	Aragonite vase bearing the names of King Merneptah, from the Valley of the Kings at Thebes, XIX dyn.	Gift of Almina, Countess of Carnarvon.
	*Ostrakon, painted pottery dish, and fire-making apparatus, from the Valley of the Kings at Thebes, Empire.	Gift of the late Earl of Carnarvon.
(Eighth Egyptian Room)	Granite squatting statue of an official, Hor, from Kena, Saite.	Gift of Henry Walters.
(Third Egyptian Room)	Gray granite statue of the General Harmhab, XVIII dyn. (Tutenkhamon, abt. 1350 B. C.); *bronze axe-head, pin and bracelet, one silver and two stone pendants, steatite seal, and crystal bezel of a ring, from Byblos, XII dyn.	Gift of Mr. and Mrs. V. Everit Macy.
*Not yet placed on Exhibition.		

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN	*Glass vase, XVIII dyn.; carved wooden panel from a piece of furniture, two plaques and a figure on a bed of limestone, twenty-five bronze and twenty-six faience figures of gods and animals and various amulets, eight gold amulets and six gold units from jewelry, twenty-three pottery moulds, and two painted cartonnage panels, Empire to Late Dynastic; three bells, a bracelet, and a box of bronze, Coptic; four bronzes, a terracotta figurine, and a carved bone handle, Roman; and thirteen boxes of beads and amulets of stone, glass, and faience.	Gift of Miss Lily Place.
	*Inlaid gold unit from a headdress, XVIII dyn.	Anonymous Gift.
ANTIQUITIES—CLASSICAL (Second Classical Room)	Lekythos, terracotta, Proto-Corinthian, VII cent. B. C.	Gift of Albert Gallatin.
	*Bronze bowl, Greek, V-IV cent. B. C.	Gift of Edward P. Warren.
(Ninth Classical Room)	Fragment of pottery bowl, Roman, IV cent. A. D.	Gift of F. Gerald Simpson.
ARMS AND ARMOR (Wing H, Room 9)	Buckles (6), German and French, XV-XVI cent.; specimens (20) of chain mail, showing construction, type, and ornamentation, European and Oriental, XIV-XIX cent.; spurs (22), European and North American, V cent.—1900. . .	Gift of Dr. Bashford Dean.
	*Cuirassier's breastplate and backplate, French, 1833.	Gift of Rev. Edmund Banks Smith.
(Wing H, Room 9)	Section of square wire-riveted chain mail from bullet-proof jacket, American, XIX cent.	Gift of Thomas T. Hoopes.
CERAMICS.	*Spur, terracotta; fragments (3) of glazed pottery,—Egyptian (Fostat), mediaeval Arabic period.	Gift of S. C. Bosch Reitz.
(Wing H, Room 14)	Jug, glazed pottery, French (Avignon), XVI cent.	Gift of G. J. Demotte.
(Wing E, Room 14)	Vase, Syrian, XIV cent.; bowl, abt. XII cent.; tazza, XIII cent.—Persian (Rhages); albarello, Italian (Siena), early XVI cent.; Persian plate and covered vase, by William De Morgan, XIX cent.; jar, stoneware, by W. C. Murray, 1922; statuette, Youthful Bacchus, by Charles Vyse, Chelsea,—English, contemporary; statuette, Pierrot, by Mauritiu Pfeiffer, German, contemporary; bowl, by Jeanneney; vase by Simmen; bowl, by Delaherche,—French, contemporary; group, Bacchus, by Nielsen, Danish, contemporary; jar and cup, T'ang dyn. (618-906); vase, by Ying Ching Yao; vase, soft Chün ware; cups (2), Temmoku type; vase,—Chinese, Sung dyn. (960-1280).	Purchase.
(Floor II, Room 5)	*Clay pot with cover, Persian, modern. . .	Gift of Mrs. Arthur Cecil Edwards.

*Not yet placed on Exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
COSTUMES..... (Wing H, Room 20)	Jacket, XVII cent.; waistcoats (2), first half of XVIII cent.,—English; complete costume (coat, vest, and breeches) made for Charles III, Spanish, abt. 1780; coat and vest, French (?), abt. 1800-1805....	Purchase.
(Wing H, Room 20)	Cape, quilted and embroidered, Indian, XVII cent.	Gift of Miss Lily Place.
(Wing H, Room 20)	Waistcoat (uncut), embroidered silk, French, late XVIII or early XIX cent. *Dolls (13), showing costumes, Persian, modern.	Gift of Cyril Andrade. Gift of Mrs. Arthur Cecil Edwards.
CRYSTALS, JADES, ETC. (Wing E, Room 9)	Hatchets (2), mouse-colored jade, Chinese, Han period (206 B. C.—220 A. D.). . . .	Purchase.
GLASS (OBJECTS IN) (Wing H, Room 22A)	Bottle; cup and covered box, designed by Lalique; bottle, by Marinot,—French, contemporary.	Purchase.
IVORIES. (Wing E, Room 9)	Dagger, Chou designs, Chinese, Chou period (1122-256 B. C.).	Purchase.
JEWELRY. (Wing E, Room 9)	Gold earrings (2); gold ornaments (2), reconstructed on modern silver backgrounds; small pieces of gold left over after ornaments were reconstructed; pieces (11) of silver inlay applied on two wooden panels, Chinese, T'ang dyn. (618-906)	Purchase.
LACES.	*Strip of Cluny lace, French, middle of XIX cent.	Gift of Richard C. Greenleaf.
LACQUERS.	*Deep dish, from excavations, Chinese, abt. 1200.	Purchase.
LEATHERWORK. (Wing E, Room 13)	Book cover, tooled and gilded leather, Indian, XVII cent.	Gift of Miss Lily Place.
METALWORK. (Wing E, Room 9)	Spoon, white metal covered with silver, T'ang dyn. (618-906); covered box, silver, Sung dyn. (960-1280); seated figures (2), bronze, XVIII cent.,—Chinese; silver candelabra (2), by Georg Jensen, Danish, contemporary; silver mirror, by Raymond Templier, 1921; vase (in exchange), vase, and tray, by Jean Dunand; silver coffee-set of three pieces, by Jean Puiforcat; silver cup, by Jean Serrière,—French, contemporary.	Purchase.
(Wing E, Room 11) (Wing H, Room 22A)	*Fireplace, Persian, modern	Gift of Mrs. Arthur Cecil Edwards.
MISCELLANEOUS.	*Rolls (11) of wall-paper, by William Morris, English, contemporary; rolls (4) of wall-paper, after designs by Vera, Sue and Mare; rolls (7) of wall-paper, by Martine,—French, contemporary.	Purchase.
PAINTINGS.	*Panels (14) from the frieze of a room, in tempera on wood, North Italian, XV cent. *Modern reproductions (2) of old Chinese paintings.	Anonymous Gift. Gift of C. Willem Buma.
SCULPTURE. (Wing E, Room 11)	Figures (11), bronze and gilt-bronze, Chinese, XVIII cent.	Purchase.
TEXTILES. (Floor II, Room 6)	Prayer rug, Turkish (Ghiordes), XVII cent.; garden rug, North Persian, first half of XVIII cent.	Gift of James F. Ballard.

*Not yet placed on Exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
TEXTILES—continued... (Textile Study Room)	Tapestry, Head of a Woman, after Burne-Jones, early XX cent.; *tapestry, Verdure with Animals, Morris and Co., 1915; *samples (7) of cretonne; samples (2) of silk; samples (2) of tapestry; and sample of damask, all from designs by William Morris, English, contemporary; pieces (7) of fabrics, after designs by Vera, Sue and Mare, and Charles Stern; pieces (5) of silk, La Maison Martine,—French, contemporary.	Purchase.
	*Quilt, mattresses (4), and pillow, Persian, modern.	Gift of Mrs. Arthur Cecil Edwards.
WOODWORK AND FURNITURE... (Wing H, Basement)	Wainscot chair, American, middle of XVII cent.	Anonymous Gift.
	*Baby's cradle and table, Persian, modern	Gift of Mrs. Arthur Cecil Edwards.
(Wing H, Room 22)	Pediments (2), carved oak, with busts of classical worthies, XVI cent.; mirror, with coat-of-arms of Sir William Bowes, first half of XVIII cent.; table and book carrier, rosewood with ormolu mounts, early XIX cent.,—English; lady's desk, in macassar ebony with ivory, designed by Ruhlmann; commode, green and gold lacquer, designed by Sue and Mare, decoration by Vera; chair, walnut, designed by Sue; mirror, green and gold lacquer,—French, contemporary.	Purchase.
(Wing H, Room 22A)		
ANTIQUITIES—EGYPTIAN (Eleventh Egyptian Room)	Ushabtis (2), blue faience, Empire.	Lent by Mrs. David Milton.
CERAMICS. (Floor II, Room 5)	Bowl, glazed pottery, Chinese, Han dyn. (206 B. C.—220 A. D.)	Lent by Mrs. Robert W. de Forest.
(Wing E, Room 14)	Jug, glazed pottery, Persian (Sultanabad), XIII—XV cent.	Lent by V. Everit Macy.
METALWORK. (Wing H, Rooms 12–13)	Silver coffee-pot, maker unknown, London, 1728–1729; silver teapot, makers, T. B. Pratt and Arthur Humphreys, London, 1781–1782; silver flask, maker, J. H., London, 1792–1793; silver ladle, maker, Fras Spilsbury, London, 1741–1742; ink-stand of Sheffield plate, abt. 1790,—English; silver teapot, maker, E. B., 1779; silver teapot, maker unknown, 1801,—Russian (Petrograd); pair of silver candlesticks, Spanish (?), 1791; pair of wine and water cruets, Spanish, XVII–early XVIII cent.; snuff-box, tortoise-shell and silver mounts, French, XVIII cent.	Lent by W. Gedney Beatty. Lent by S. C. Bosch Reitz.
MISCELLANEOUS. (Wing H, Basement)	Shadow dolls (17), paper, Chinese, modern	
PAINTINGS. (Wing E, Room 9)	Paintings (4): Mountain Landscapes (2) in the Northern Sung style; Two Bulls Fighting, and Egrets on a Flowering Plum Tree in Snow, Ming dyn. (1368–1643),—Chinese.	Lent by Mrs. Eugene Meyer, Jr.
(Wing E, Room 8)		

*Not yet placed on Exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
PAINTINGS—continued. . . (Floor II, Room 21)	Still Life, by Edouard Manet, 1832-1883; A Sailor, Vase of Flowers, Château Noir, Still Life—Peaches, all by Paul Cézanne, 1839-1906,—French.	Lent by Mrs. Eugene Meyer, Jr.
SCULPTURE. (Wing E, Room 11)	Stone statue, Bodhisattva, Chinese, T'ang period (618-906).	Lent by Mrs. Eugene Meyer, Jr.
TEXTILES.	*Collection of pieces (99) of laces, brocades, embroideries, etc., European, XVI— middle XIX cent.	Lent by Richard C. Green- leaf.
	*Embroideries (41), Italian, Greek, Turk- ish, and North African, XVII-XVIII cent.	Lent by Richard B. Seager.
WOODWORK AND FURNI- TURE.	*Box, inlaid, English, Elizabethan period, XVI cent.	Lent by Richard C. Green- leaf.

DONORS OF BOOKS AND PRINTS

THE LIBRARY

Edward D. Adams
Mrs. George Hall Baker
E. W. Burlingame
William L. Clements
Theodore De Witt
William Henry Fox
Stephen V. Grancsay
Miss Grace F. Leonard
De Witt M. Lockman
Oliver McKee
George L. Morse
Robert Olcott

Frederick W. Ruckstull
P. F. Schofield
George Dudley Seymour
F. L. Spalding
Alfred Stieglitz

DEP'T. OF PRINTS

Ernestine Gioth (By Bequest)
Mitchell Kennerley
Leo Mielziner
J. Pierpont Morgan
Junius S. Morgan
Robert W. G. Vail

CALENDAR OF LECTURES

NOVEMBER 11 — DECEMBER 15, 1923

November	11	The British Museum	Edith R. Abbot	4:00 P. M.
	17	Egyptian Animal Sculpture (Lecture for the Deaf and Deafened who Read the Lips)	Jane B. Walker	3:00 P. M.
	17	Art of the Mayas and the Aztecs	Herbert J. Spinden	4:00 P. M.
	18	Design—Its Beginnings among Primitive People (Arthur Gillender Lecture)	Clark Wissler	4:00 P. M.
	24	Assyrian Art	Charles C. Torrey	4:00 P. M.
	25	The Evolution of Design, I (Arthur Gillender Lecture)	A. D. F. Hamlin	4:00 P. M.
December	1	Greek Art—Recent Discoveries, I	A. J. B. Wace	4:00 P. M.
	2	The Evolution of Design, II (Arthur Gillender Lecture)	A. D. F. Hamlin	4:00 P. M.
	8	Greek Art—Recent Discoveries, II	A. J. B. Wace	4:00 P. M.
	9	Color in Design (Arthur Gillender Lecture)	Henry Hunt Clark	4:00 P. M.
	15	Syria—Its Contribution to Art	John Shapley	4:00 P. M.

Gallery Talks, by Elise P. Carey, Saturdays, at 2 P. M.; Sundays, at 3 P. M.
Story-Hours for Children, by Anna C. Chandler, Sundays, at 2 and 3 P. M.; for Children of Mem-
bers, Saturdays, at 10:30 A. M.
Study-Hours on Practical Subjects, by Grace Cornell—For Practical Workers, Sundays, November
11, 18, 25, and December 2, at 3 P. M.; For Manufacturers and Designers, Fridays, November 16, 23,
and 30, at 10 A. M.; For Home-Makers and Members, November 16, 17, 23, 24, December 1, 8, and
15, at 10 A. M.; For Teachers, Fridays, November 16, 23, and 30, at 3:45 P. M.

*Not yet placed on Exhibition.

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART FIFTH AVENUE AND 82D STREET

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PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays. Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

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The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.); Saturday until 6 P.M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of one dollar an hour is made with an additional fee of twenty-five cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS, are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

CAFETERIA

A cafeteria located in the basement on the north side of the main building is open on weekdays from 11:30 a. m. to 5 p. m.